



CABARET

A Wikipedia History

Layout & Design: Lindsay Neece



Cabaret is an American musical with music by John Kander, lyrics by Fred Ebb, and a book by Joe Masteroff. It is based on the 1951 play *I Am a Camera* by John Van Druten, which in turn was based on the 1939 novel *Goodbye to Berlin* by Christopher Isherwood.

Set in 1929–1930 Berlin during the twilight of the Jazz Age as the Nazis rise to power, the musical focuses on the hedonistic nightlife at the seedy Kit Kat Klub and revolves around American writer Clifford Bradshaw's relations with English cabaret performer Sally Bowles. A subplot involves the doomed romance between German boarding house owner Fräulein Schneider and her elderly suitor Herr Schultz, a Jewish fruit vendor.

The Broadway production opened on numerous Opening November 20, 1966, at the Broadhurst Theatre in New York City and became a box office hit that ran for 1,166 performances. The production won eight Tonys in subsequent productions around the world as well as the 1972 film of the same name.

HISTORICAL BASIS

The events depicted in the musical are derived from Anglo American writer Christopher Isherwood's autobiographical tales of his colorful escapades in the Weimar Republic. In 1929, Isherwood visited Weimar-era Berlin during the final months of the Golden Twenties^[3].

He relocated to Berlin to avail himself of boy prostitutes and to enjoy the city's orgiastic Jazz Age cabarets^[4]. He socialized with a coterie of gay writers that included Stephen Spender, Paul Bowles^[5], and W.H.Auden. At the time, Isherwood viewed the rise of Nazism in Germany with political indifference^[6] and instead focused on writing his first novel.^[12]

In Berlin, Isherwood shared modest lodgings with 19 year-old British flapper Jean Ross^[7], an aspiring film actress who earned her living as a chanteuse in lesbian bars and second-rate cabarets. While room mates at Nollendorfstrasse 17 in Schöneberg^[16], Ross became pregnant after engaging in a series of sexual liaisons. She believed the father of the child to be jazz pianist and later film actor Peter van Eyck.

As a favor to Ross, Isherwood pretended to be her heterosexual impregnator in order facilitate an abortion of which Ross nearly died due to the doctor's incompetence. Visiting the ailing Ross in a Berlin hospital, Isherwood felt resentment by the hospital staff for, as they assumed, forcing Ross to undergo the abortion. This event inspired Isherwood to write his 1937 novella *Sally Bowles* and is dramatized as its narrative climax^[24]

While Ross recovered from the botched abortion, the political situation rapidly deteriorated in Weimar Germany as the incipient Nazi Party grew stronger day by day. "There was a sensation of doom to be felt in the Berlin streets", Spender recalled^[26] As Berlin's daily scenes increasingly featured "poverty, unemployment, political demonstrations and street fighting between the forces of the extreme left and the extreme right".

Isherwood, Ross, Spender, and other British nationals realized that they must leave the politically volatile country as soon as possible. Two weeks after the Enabling Act cemented Adolf Hitler's dictatorship, Isherwood fled Germany and returned to England on April 5, 1933^{[29] [30]}

Afterwards, the Nazis shuttered most of Berlin's seedy cabarets, and many of Isherwood's cabaret acquaintances fled abroad or perished in concentration camps. These events served as the genesis for Isherwood's Berlin stories. In 1951, playwright Van Druten adapted Isherwood's 1939 novel *Goodbye to Berlin* into the Broadway play which in turn became a 1955 film starring John Laurence Harvey and Julie Harris



HISTORY

MUSICAL DEVELOPMENT

Prince hired playwright Joe Masteroff to work on the adaptation, *I Am a Camera*. Both men believed that Wilson's score failed to capture the carefree hedonism of the Jazz Age in late 1920s. They wanted a score that "evoked the Berlin of songwriting team of Kurt Weill and Lotte Lenya." John Kander and 1920s Berlin. Consequently, Prince invited Fred Ebb to join the project.

Kander and Ebb envisioned the work as a dramatic play preceded by a prologue of songs describing the Berlin atmosphere from various points of view. As the composers distributed the songs between scenes, they realized the story could be told in the structure of a more traditional book musical, and they replaced several songs with tunes more relevant to the plot.

In early 1963, producer David Black commissioned English composer and lyricist Sandy Wilson to undertake a musical adaptation of Van Druten's 1951 play *I Am a Camera*. Black hoped that singer Julie Andrews would agree to star in the adaption, but Andrews' manager refused to allow her to accept the role of Sally Bowles due to the characters immorality.



By the time Wilson completed his work, however, Black's option on both the 1951 Van Druten play and its source material by Isherwood had lapsed and been acquired by rival Broadway producer Harold Prince.

Prince wished to create a gritty adaptation of Isherwood's stories that drew parallels between the spiritual bankruptcy of Germany in the 1920s and contemporary social problems in the United States at a time "when the struggle for civil rights for black Americans was heating up as a result of nonviolent but bold demonstrations being held in the Deep South."

and they replaced several songs with tunes more relevant to the plot. For the musical adaptation, playwright Joe Masteroff significantly altered Isherwood's original characters. He transformed the English protagonist into an American writer named Clifford Bradshaw; the antisemitic landlady became a tolerant woman with a Jewish beau who owned a fruit store; they cut various supporting characters and added new characters such as the Nazi smuggler Ernst Ludwig^[4] for dramatic purposes.

The musical ultimately expressed two stories in one: the first, a revue centered on the decadence of the Kit Kat Klub, for which Hal Prince created the Master of Ceremonies (Emcee) character played by Joel Grey; the second, a story set in the society outside the club, thus juxtaposing the lives of the characters based on Isherwood's real-life associates and acquaintances with the seedy club^[44]

In fall 1966, the musical entered rehearsal, and the company headed to Boston. After viewing one of the last rehearsals for the pre Broadway run, Prince's friend Jerome Roberts suggested cutting the songs outside the cabaret, but Prince ignored his advice.

HISTORY



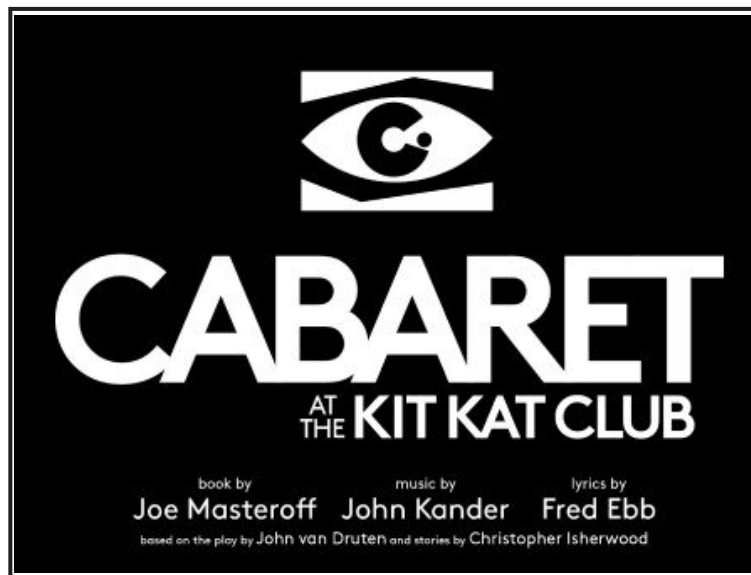
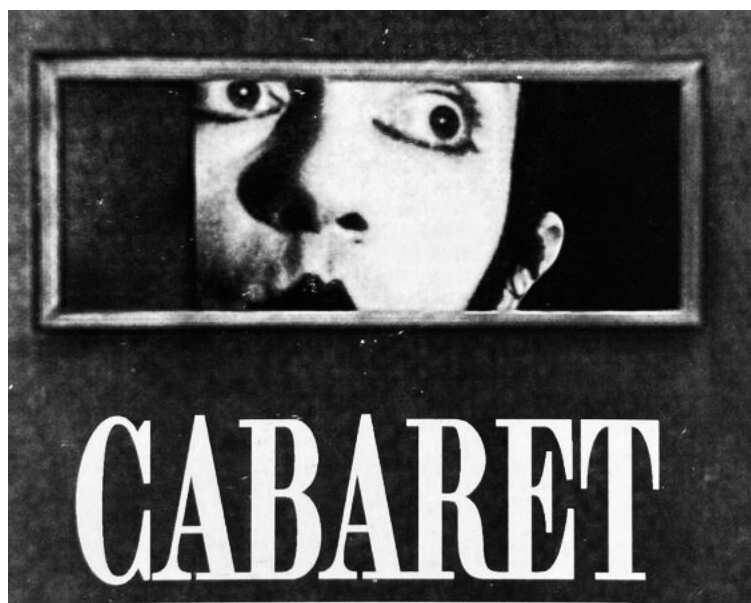
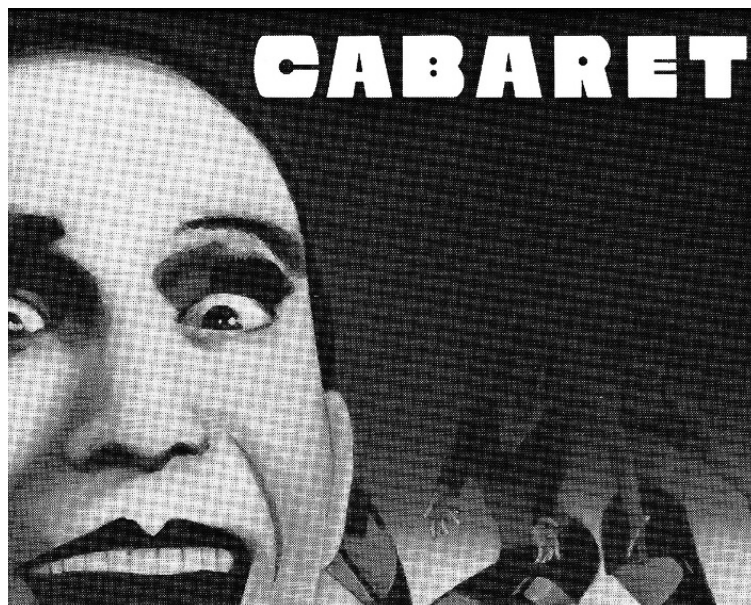
In Boston, lead actress Jill Haworth struggled with her characterization of Sally Bowles. Critics thought Sally's blonde hair and white dress suggested a debutante at a senior prom instead of a cabaret singer, so Sally became a brunette.

Prince staged the show in an unusual way for the time. As the audience entered the theater, they saw the curtain raised, exposing a stage with only a large mirror that reflected the auditorium^[50]

Instead of an overture, a drum roll and cymbal crash introduced the opening number. The show mixed dialogue scenes with expository songs and standalone cabaret numbers that provided social commentary. This innovative concept initially surprised audiences. Over time, they discerned the distinction between the two and appreciated the rationale behind them.

Notes

3. Isherwood 1976, pp. 3-8: In March 1929, Isherwood joined W. H. Auden in Berlin. Impressed by the city, Isherwood returned again soon after and stayed for several years until the rise of the Nazis.
4. Moss 1979: Isherwood frequented "the boy-bars in Berlin in the late years of the Weimar Republic... [He] discovered a world utterly different from the repressive English one he disliked, and with it, the excitement of sex and new subject matter."
12. Stansky 1976: Isherwood was a "self-indulgent upper middle-class foreign tourist" who was "a good deal less dedicated to political passion than the legend has had it."
16. Isherwood 1976, p. 63: "Jean moved into a room in the Nollendorfsstrasse flat after she met Christopher, early in 1931."
24. Izzo 2005, p. 144: "The abortion is a turning point in the narrator's relationship with Sally and also in his relationship to Berlin and to his writing."
26. Parker 2005, p. 219: In contrast to Stephen Spender's prescient realization of impending doom, Isherwood near the end of January 1933 "was complaining somewhat unprecisely to Spender that situation in Germany seemed 'very dull.'"
29. Parker 2005, p. 221: "Isherwood recognized that he could not remain in Berlin much longer and on April 5, the day measures were brought in to ban Jews from the teaching professions and the Civil Service, he arrived back in London, bringing with him many of his possessions."
30. Parker 2005, p. 220: Commenting on these dramatic change of events in Germany, Isherwood wrote to a friend that roving Nazi gangs could now murder anyone with impunity, and "it is illegal to offer any resistance"
44. Riedel, Michael (March 26, 2024). "The Untold History of Cabaret: Revived and Kicking" (<https://www.vanityfair.com/style/cabaret-revival>)



MUSICAL NUMBERS

Every production of Cabaret has modified the original score, with songs being changed, cut, or added from the film version. This is a collective list featuring all songs from every major production.

Act 1

Willkommen.....	Emcee and Company
So What?.....	Fraulein Schneider
Telephone Song.....	Cliff and Company
Don't Tell Mama.....	Sally and the Girls
Mein Herr.....	Sally and the Girls
Perfectly Marvelous.....	Sally and Cliff
Two Ladies.....	Emcee and Two Ladies
It Couldn't Please Me More.....	Fraulein Schneider and Herr Schultz
Tomorrow Belongs To Me.....	Emcee and Waiters
Why Should I Wake Up?.....	Cliff
Don't Go.....	Cliff
Maybe This Time.....	Sally
Sitting Pretty.....	Emcee and Kit Kats
Money.....	Emcee and the Cabaret
Married.....	Fraulein Schneider and Herr Schulz
Tomorrow Belongs To Me (Reprise).....	Fraulein Kost, Ernest Ludwig and Guests

Act 2

Entr'ace.....	Emcee and The Girls
Married (reprise).....	Fraulein Schnider and Herr Schlutz
If You Could See Her (Gorilla Song).....	Emcee
What Would You Do?.....	Fraulein Schneider
I Don't Care Much.....	Emcee
Cabaret.....	Sally
Willkommen (reprise) Finale.....	Emcee, Cliff and Company

PRODUCTIONS

AMERICAN

1966-1969.....	Broadhurst Theatre
1987-1988.....	Impereal Theatre
1998-2004.....	Henry Millers Theatre
2014-2015.....	Studio 54
2024.....	August Wilson Theatre

WEST END

1968-1969.....	Palace Theatre
1986-1987.....	Strand Theatre
1993-1994.....	Donmar Warehouse
2006-2008.....	Lyric Theatre
2012-2013.....	Savoy Theatre
2021-2023.....	Playhouse Theatre

SYNOPSIS



ACT 1

At the twilight of the Jazz Age in Berlin, the incipient Nazi Party is growing stronger. The Kit Kat Klub is a seedy cabaret—a place of decadent celebration. The club’s Master of Ceremonies (Emcee),^[1] together with the cabaret girls and waiters, warm up the audience.

(“Willkommen”).

Meanwhile, a young American writer named Clifford Bradshaw arrives via a railway train in Berlin. He has journeyed to the city to work on a new novel. Cliff encounters Ernst Ludwig^[2], smuggler who offers him German black market work and recommends a boarding house.

At the boarding house, the proprietress Fräulein Schneider offers Cliff a room for one hundred reichsmarks, but he can only pay fifty. After a brief debate, she relents and allows Cliff to live there for fifty marks. Fräulein Schneider observes that she has learned to take whatever life offers.

(“So What?”).

When Cliff visits the Kit Kat Klub, the Emcee introduces an English chanteuse, Sally Bowles, who performs a flirtatious number.

(“Don’t Tell Mama”)^[3]

Afterward, she asks Cliff to recite poetry for her, and he recites Ernest Thayer’s mock-heroic poem “Casey at the Bat”. Cliff offers to escort Sally home, but she says that her boyfriend Max, the club’s owner, is too jealous.^[4] Sally performs her final number at the Kit Kat Klub aided by a female ensemble of jazz babies.

(“Mein Herr”).

The cabaret ensemble performs a song and dance, calling each other on inter-table phones and inviting each other for dances and drinks.

(“The Telephone Song”)^[5]

The next day at the boarding house, Cliff has just finished giving an English lesson to Ernst when Sally arrives. Max has fired her and thrown her out, and now she has no place to live. Sally asks Cliff if she can live in his room. At first he resists, but she convinces him to take her in.

(“Perfectly Marvelous”)

The Emcee and two female companions sing a song that comments on Cliff and Sally’s new living arrangement.

(“Two Ladies”)

Herr Schultz, an elderly Jewish fruit-shop owner who lives in the boarding house, gives a pineapple to Fräulein Schneider as a romantic gesture.

(“It Couldn’t Please Me More”).

In the Kit Kat Klub, a young waiter starts to sing a song – a patriotic anthem to the Fatherland that descends into a darker, Nazi-inspired marching song. He initially sings acapella before the customers and the band join in.^[6]

(“Tomorrow Belongs to Me”).

Months later, Cliff and Sally are still living together and have grown intimate.^[7] Cliff knows that he is in “dream”, but he enjoys living with Sally too much to come to his senses.

(“Why Should I Wake Up?”).

SYNOPSIS

Sally reveals that she is pregnant, but she does not know who is the father and decides to obtain an abortion. Cliff reminds her that it could be his child and tries to convince her to have the baby.

(“Maybe This Time”)^[8]

Ernst enters and offers Cliff a chance to earn easy money – picking up a suitcase in Paris and delivering it to a client in Berlin. The Emcee comments on this with the song “Sitting Pretty” or, in later versions:

(“Money”)

Caught one of her boarders, the prostitute Fräulein Kost, bringing sailors into her room. Fräulein Schneider forbids her from doing so again, but Kost threatens to leave. Kost reveals that she has seen Fräulein Schneider with Herr Schultz in her room. Herr Schultz saves Fräulein Schneider’s reputation by telling Fräulein Kost that he and Fräulein Schneider are to be married in three weeks. After Fräulein Kost departs, Fräulein Schneider thanks Herr Schultz for lying to Fräulein Kost. Herr Schultz says that he still wishes to marry Fräulein Schneider.

(“Married”).

At Fräulein Schneider and Herr Schultz’s engagement party Cliff arrives and delivers the suitcase of contraband to Ernst. Sally and Cliff gift the couple a crystal fruit bowl. A tipsy Schultz sings “Meeskite” (“meeskite”, he explains, is Yiddish for ugly or funny-looking), a song with a moral (“Anyone responsible for loveliness, large or small/Is not a meeskite at all”)^[9].

Afterward, seeking revenge on Fräulein Schneider, Kost tells Ernst, who now sports a Nazi armband, that Schultz is a Jew. Ernst warns Schneider that marrying a Jew is unwise. Kost and company reprise “Tomorrow Belongs to Me”, with more overtly Nazi overtones, as Cliff, Sally, Schneider, Schultz, and the Emcee look on.

END ACT 1



SYNOPSIS



ACT 2

The cabaret girls, along with the Emcee in drag, perform a kickline routine which eventually becomes a goose-step.

(Entrante)

Fräulein Schneider expresses her concerns about her impending nuptials to Herr Schultz, who assures her that everything will be all right.

(“Married” (reprise).^[m])

They are interrupted by the crash of a brick being thrown through the glass window of Herr Schultz’s fruit shop. Schultz tries to reassure her that it is merely rowdy children making trouble, but Fräulein Schneider is now afraid.

Back at the Kit Kat Klub, the Emcee performs a song-and dance routine with a woman in a gorilla suit, singing that their love has been met with universal disapproval. Encouraging the audience to be more open-minded, he defends his ape-woman concluding with, “if you could see her through my eyes... she wouldn’t look Jewish at all.”^{[n][k][4]}

(“If You Could See Her”).

Fräulein Schneider goes to Cliff and Sally’s room and returns their engagement present, explaining that her marriage has been called off. When Cliff protests and states that she can’t just give up this way, she asks him what other choice she has.

(“What Would You Do?”)

Cliff begs Sally to leave Germany with him so that they can raise their child together in America. Sally protests and claims that their life in Berlin is wonderful. Cliff urges her to “wake up” and to notice the growing social upheaval around them.^[b] Sally retorts that politics have nothing to do with them and returns to the Kit Kat Klub.

(“I Don’t Care Much”).^[c]

At the club, after another heated argument with Sally, Cliff is accosted by Ernst, who has another delivery job for him. Cliff tries to brush him. When Ernst inquires if Cliff’s attitude towards him is because of “that Jew at the party”, Cliff attacks him—only to be beaten by Ernst’s bodyguards and ejected from the club.^[p]

On stage, the Emcee introduces Sally, who enters to perform again, singing that “life is a cabaret, old chum,” cementing her decision to live in carefree ignorance.

(“Cabaret”).

SYNOPSIS

When Sally returns, she announces that she has had an abortion, and Cliff slaps her. She chides him for his previous insistence on keeping the baby, pointing out it would be a “terrible burden” for a child knowing it was the only reason the parents were together. Cliff still hopes that she will join him in France, but Sally retorts that she has “always hated Paris.” She hopes that, when Cliff finally writes his novel, he will dedicate the work to her. Cliff leaves, heartbroken.

The next morning, a bruised Cliff is packing his clothes in his room when Herr Schultz visits. He informs Cliff that he is moving to another boarding house, but he is confident that these difficult times will soon pass. He understands the German people, he declares, because he is a German too.

On the railway train to Paris, Cliff begins to compose his novel, reflecting on his experiences. In the Kit Kat Klub, the Emcee welcomes the audience once again. but the song is now harsh and discordant^[q]

(Willkommen Finale)

The Emcee sings, “Auf Wiedersehen... à bientôt...”^[r] (See you soon), followed by a drum roll crescendo and a cymbal crash^[s].

END ACT 2



Notes

44. Riedel, Michael (March 26, 2024). “The Untold History of Cabaret: Revived and Kicking” (<https://www.vanityfair.com/style/cabaret-revival>) See ‘Additional Notes’ Page for lettered references.

*"There was a cabaret,
and there was a master of
ceremonies.*

*There was a city called Berlin, in
a country called Germany.*

*It was the end of the world,
and I was dancing with
Sally Bowles,*

and we were both fast asleep"

*- Cliff Bradshaw
Finale.*

PRODUCTION PHOTOS

1966-2024

1968.....Palace Theatre

1986.....Strand Theatre

1987.....Impereal Theatre

1993.....Donmar Warehouse

1998.....Henry Millers Theatre

2006.....Lyric Theatre

2012.....Savoy Theatre

2014.....Studio 54

2021.....Playhouse Theatre

2024.....August Wilson Theatre

1966

ORIGINAL BROADWAY PRODUCTION



WHO'S WHO IN THE CAST

Emcee.....Joel Grey
 Clifford Bradshaw.....Bert Convy
 Sally Bowles.....Jill Haworth
 Fraulein Schneider.....Lotte Lenya
 Herr Schultz.....Jack Gilford
 Fraulein Kost.....Peg Murray
 Ernest Ludwig.....Edward Winter

1968

ORIGINAL WEST END PRODUCTION

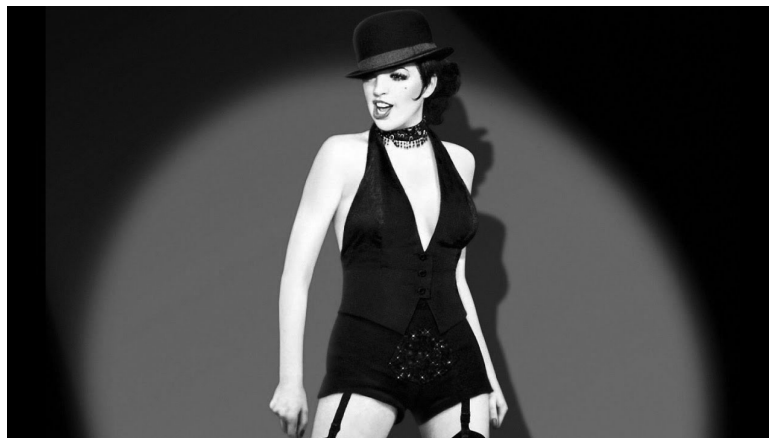


WHO'S WHO IN THE CAST

Emcee.....Barry Dennen
 Clifford Bradshaw.....Kevin Colson
 Sally Bowles.....Judi Dench
 Fraulein Schneider.....Lila Kedrova
 Herr Schultz.....Peter Sallis
 Fraulein Kost.....Pamela Strong
 Ernest Ludwig.....Richard Owens

1972 Film

HONORABLE MENTION

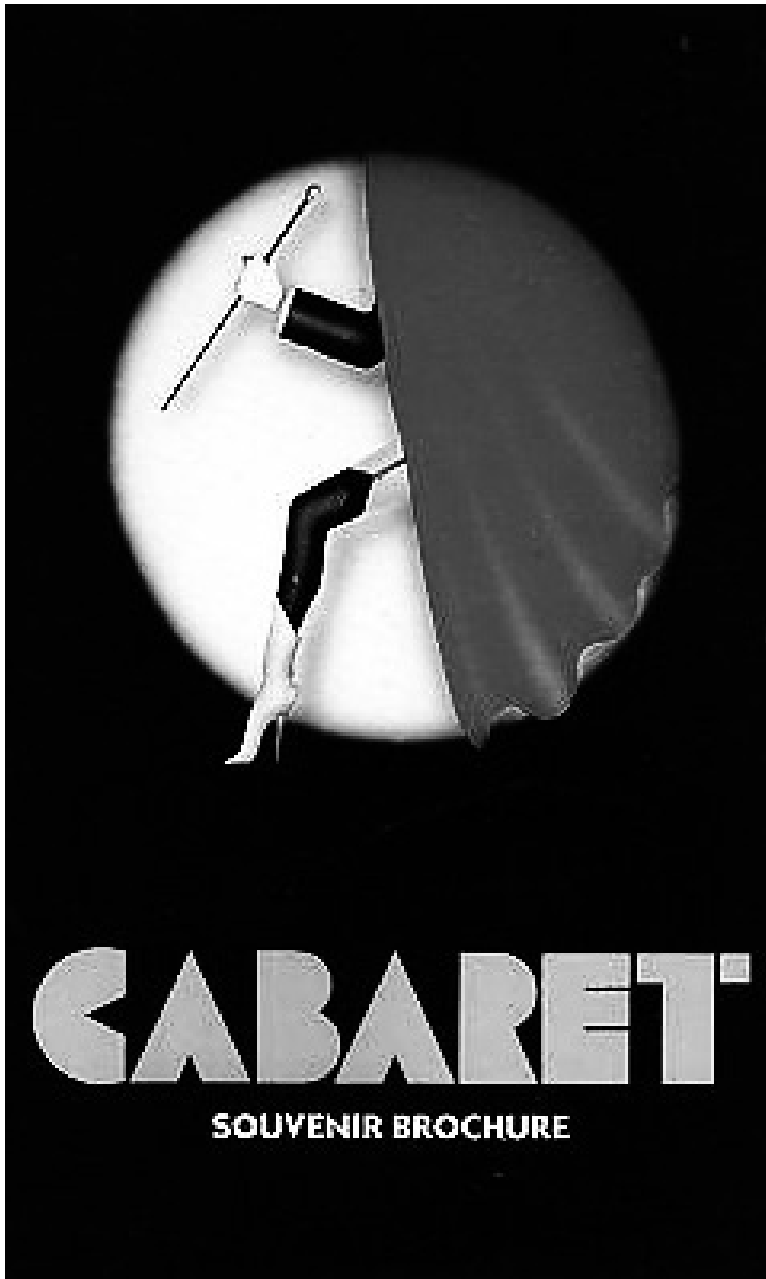


WHO'S WHO IN THE CAST

Emcee.....	Joel Grey
Clifford Bradshaw.....	Michael York
Sally Bowles.....	Liza Minnelli
Fraulein Schneider.....	Elizabeth Neumann-Viertel
Herr Ludwig.....	Ralf Wolter
Fraulein Kost.....	Helen Vita
Maximilian von Heune.....	Helmut Griem

1986

STRAND THEATRE
WEST END

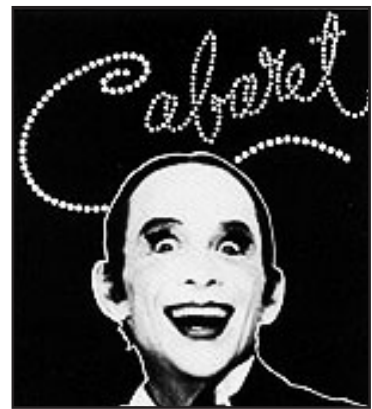


WHO'S WHO IN THE CAST

Emcee.....Wayne Sleep
Clifford Bradshaw.....Peter Land
Sally Bowles.....Kelly Hunter
Fraulein Schneider.....Vivienne Martin
Herr Schultz.....Oscar Quitak
Fraulein Kost.....Grazina Frame
Ernest Ludwig.....Rodney Cottam

1987

IMPERIAL THEATRE
BROADWAY

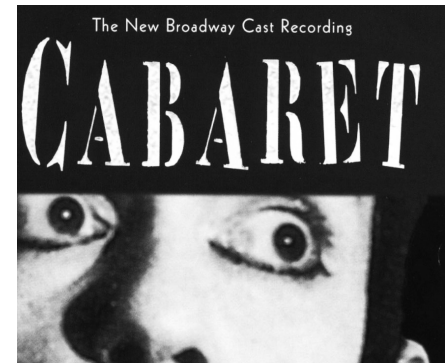
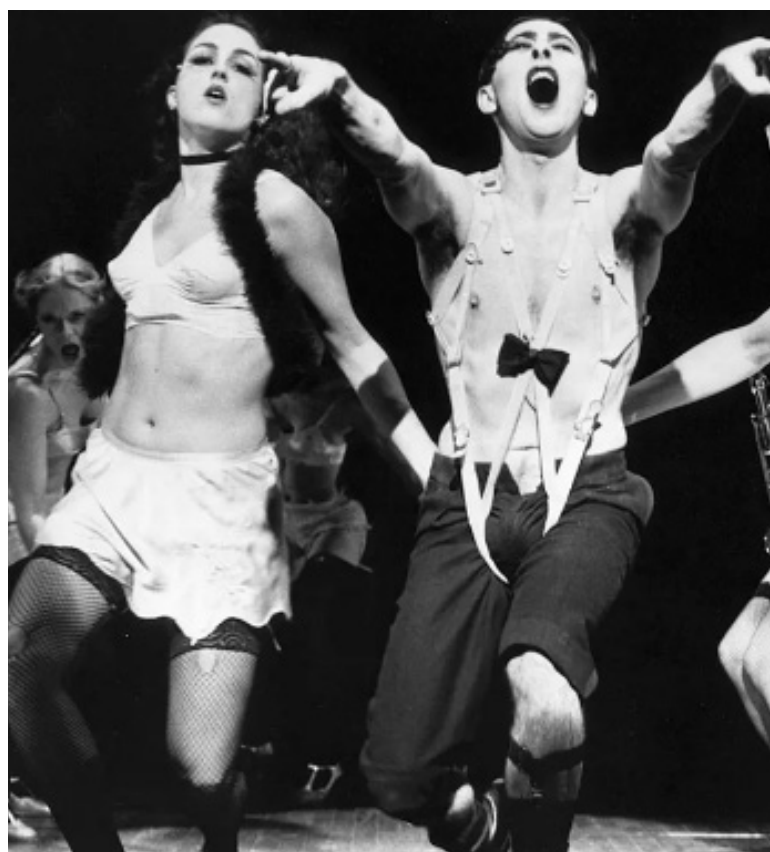


WHO'S WHO IN THE CAST

Emcee.....Joel Grey
Clifford Bradshaw.....Gregg Edelman
Sally Bowles.....Alyson Reed
Fraulein Schneider.....Regina Resnik
Herr Schultz.....Werner Klemperer
Fraulein Kost.....Nora Mae Lyng
Ernest Ludwig.....David Staller

1993

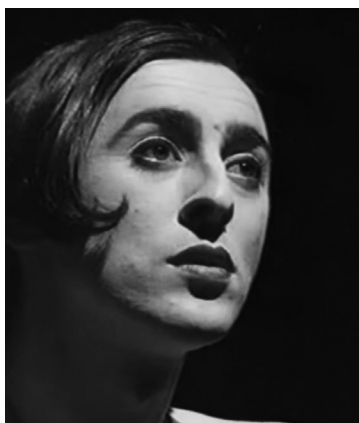
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STUDIO 54

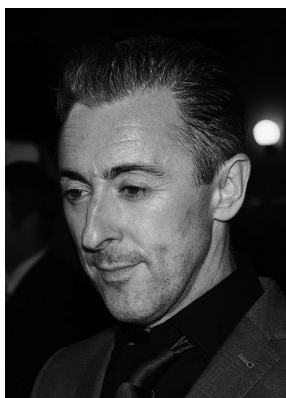
CABARET



WHO'S WHO IN THE CAST

Emcee.....	Alan Cumming
Clifford Bradshaw.....	Adam Godley
Sally Bowles.....	Jane Horrocks
Fraulein Schneider.....	Sara Kestelman
Herr Schultz.....	George Raistrick
Fraulein Kost.....	Charlotte Medcalf
Ernest Ludwig.....	Michael Gardiner

1998
HENRY MILLERS THEATRE
BROADWAY



ROUNABOUT AT THE KIT KAT KLUB



TODD HAIMES, Artistic Director
ELLEN RICHARD, General Manager
present

NATASHA RICHARDSON ALAN CUMMING
RON RIFKIN

CABARET

with
JOHN BENJAMIN HICKEY

DENIS O'HARE MICHELE PAWK

VANCE AVERY JOYCE CHITTICK BRIAN DUGUAY ERIN HILL
MICHAEL O'DONNELL KRISTIN OLNESS CHRISTINA PAWL
LEENYA RIDEOUT LINDA ROMOFF FRED ROSE BILL SZOBODY

and
MARY LOUISE
WILSON

Book by JOE MASTEROFF

Lyrics by FRED EBB Music by JOHN KANDER

Based on the play by JOHN VAN DRUTEN and stories by CHRISTOPHER ISHERWOOD

Set and Club Design by ROBERT BRILL	Costumes Design by WILLIAM IVEY LONG	Lighting Design by PEGGY EISENHAEUER & MIKE BALDASSARI	Sound Design by BRIAN RONAN
Orchestrations MICHAEL GIBSON	Dance and Incidental Music Arranged by DAVID KRANE	Original Dance Music Arranged by DAVID BAKER	Musical Coordinator JOHN MONACO
Production Stage Manager PETER HANSON	Dialect Coach TIM MONICH	Associate Choreographer CYNTHIA ONRUBIA	Make-Up and Hair Design by RANDY MERCER
Director of Development / Public Affairs JULIA C. LEVY	Founding Director GENE FEIST	Press Representative BONEAU/BRYAN-BROWN	Casting JIM CARNAHAN & PAT MCCORKLE, C.S.A.
		Director of Marketing DAVID S. STEFFEN	

Musical Director PATRICK VACCARIELLO

Co-directed and Choreographed by ROB MARSHALL

Directed by SAM MENDES

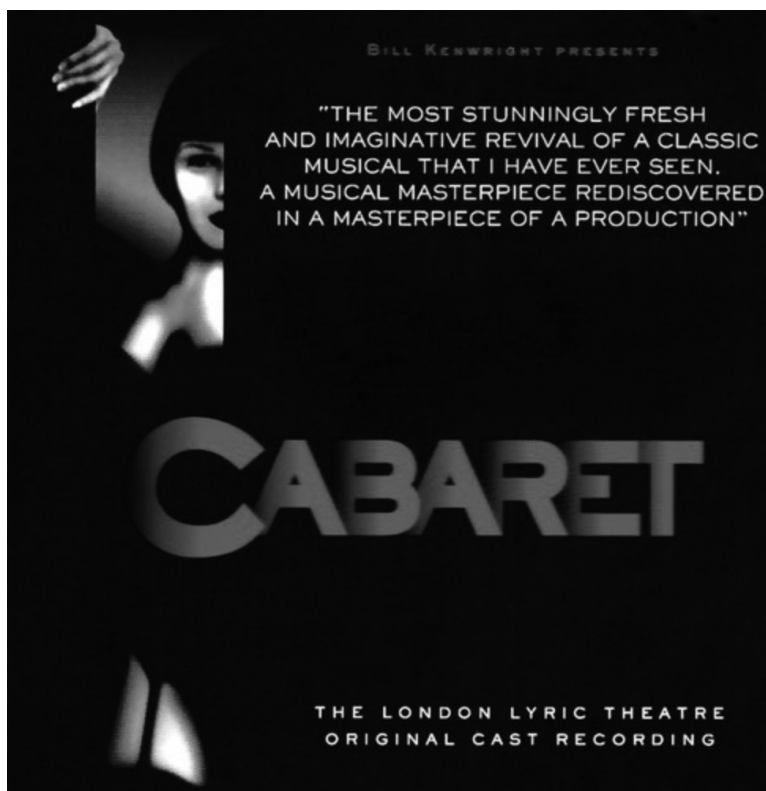
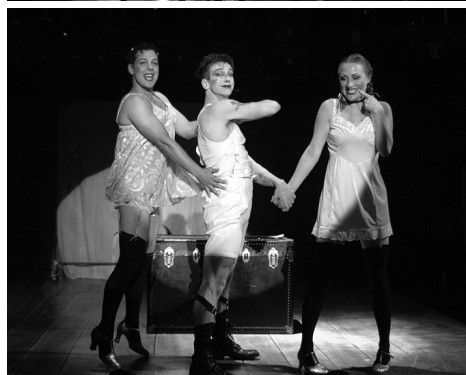
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2006
LYRIC THEATRE
WEST END



WHO'S WHO IN THE CAST

Emcee.....Alan Cumming
Clifford Bradshaw.....John Benjamin Hickey
Sally Bowles.....Natasha Richardson
Fraulein Schneider.....Mary Louise Wilson
Herr Schultz.....Ron Rifkin
Fraulein Kost.....Michele Pawk
Ernest Ludwig.....Denis O'Hare

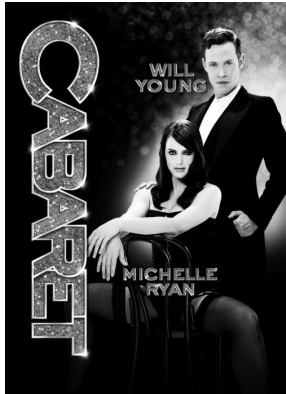
WHO'S WHO IN THE CAST

Emcee.....James Dreyfus
Clifford Bradshaw.....Michael Hayden
Sally Bowles.....Anna Maxwell Martin
Fraulein Schneider.....Sheila Hancock
Herr Schultz.....Geoffrey Hutchings
Fraulein Kost.....Harriet Thorpe
Ernest Ludwig.....Andrew Maud

2012

SAVOY THEATRE

WEST END



WHO'S WHO IN THE CAST

Emcee.....	Will Young
Clifford Bradshaw.....	Matt Rawle
Sally Bowles.....	Michelle Ryan
Fraulein Schneider.....	Sian Phillips
Herr Schultz.....	Linal Haft
Fraulein Kost.....	Harriet Thorpe
Ernest Ludwig.....	Nicholas Tizzard

2014

STUDIO 54

BROADWAY



WHO'S WHO IN THE CAST

Emcee.....	Alan Cumming
Clifford Bradshaw.....	Bill Heck
Sally Bowles.....	Michelle Williams
Fraulein Schneider.....	Linda Emond
Herr Schultz.....	Danny Burstein
Fraulein Kost.....	Hani Furstenberg
Ernest Ludwig.....	Aaron Krohn

2021

PLAYHOUSE THEATRE
WEST END



WHO'S WHO IN THE CAST

Emcee.....	Eddie Redmayne
Clifford Bradshaw.....	Omari Douglas
Sally Bowles.....	Jessie Buckley
Fraulein Schneider.....	Liza Sadovny
Herr Schultz.....	Elliot Levey
Fraulein Kost.....	Anna-Jane Casey
Ernest Ludwig.....	Stewart Clarke

2024

AUGUST MILLER THEATRE
BROADWAY



WHO'S WHO IN THE CAST

Emcee.....	Eddie Redmayne
Clifford Bradshaw.....	Ato Blankson-Wood
Sally Bowles.....	Gayle Rankin
Fraulein Schneider.....	Bebe Neuwirth
Herr Schultz.....	Steven Skybell
Fraulein Kost.....	Natascia Diaz
Ernest Ludwig.....	Henry Gottfried

AWARDS	
1967	1998
TONY: WON Best Musical Best Original Score (John Kander and Fred Ebb), Best Featured Actor in a Musical (Joel Grey), Best Featured Actress in a Musical (Peg Murray) Best Direction of a Musical (Harold Prince) Best Choreography (Ron Field) Best Scenic Design (Boris Aronson) Best Costume Design (Patricia Zipprodt)	TONY: WON Best Revival of a Musical, Best Actor in a Musical (Alan Cumming), Best Actress in a Musical (Natasha Richardson), Best Featured Actor in a Musical (Ron Rifkin),
NOMINATED for Best Actor in a Musical (Jack Gilford) Best Actress in a Musical (Lotte Lenya) Best Featured Actor in a Musical (Edward Winter)	NOMINATED for Best Featured Actress in a Musical (Mary Louise Wilson), Best Direction of a Musical (Sam Mendes and Rob Marshall), Best Choreography (Rob Marshall), Best Orchestrations (Micheal Gibson), Best Costume Design (William Ivey Long), Best Lighting Design (Peggy Eisenhauer and Mike Baldassari).
NEW YORK DRAMA CRITICS CIRCLE: Won Best Musical	DRAMA DESK AWARD: WON Outstanding Revival of a Musical, Outstanding Actor in a Musical (Alan Cumming), Outstanding Actress in a Musical (Natasha Richardson).
OUTER CRITICS CIRCLE AWARD: Won Best Musical	NOMINATED for Outstanding Featured Actress in a Musical (Michele Pawk), Outstanding Director (Sam Mendes and Rob Marshall), Outstanding Choreography (Rob Marshall), Outstanding Orchestrations (Micheal Gibson), Outstanding Set Design (Robert Brill), Outstanding Costume Design (William Ivey Long), Outstanding Lighting Design (Peggy Eisenhauer and Mike Baldassari).
1987	DRAMA LEAGUE AWARD: WON for Distinguished Production of a Revival
TONY: NO AWARDS	NEW YORK DRAMA CRITICS' CIRCLE: WON for a Special Citation.
NOMINATED for Best Revival of a Musical, Best Featured Actor in a Musical (Werner Klemperer), Best Featured Actress in a Musical (Alyson Reed, Regina Resnik),	OUTER CRITICS CIRCLE AWARD: WON for Outstanding Revival of a Musical, Outstanding Actor in a Musical (Alan Cumming), Outstanding Actress in a Musical (Natasha Richardson), Outstanding Broadway Debut (Alan Cumming)
DRAMA DESK AWARD: NO AWARDS	NOMINATED for Outstanding Featured Actor in a Musical (Ron Rifkin), Outstanding Featured Actress in a Musical (Michele Pawk) Outstanding Choreography (Rob Marshall), Outstanding Costume Design (William Ivey Long), Outstanding Director of a Musical (Sam Mendes and Rob Marshall), Outstanding Lighting Design (Peggy Eisenhauer and Mike Baldassari).
NOMINATED for Outstanding Revival of a Musical, Outstanding Actor in a Musical (Joel Grey),	
Outstanding Director of a Musical (Harold Prince)	
1994	
LAURENCE OLIVIER AWARD: WON Best Performance In a Supporting Role in a Musical (Sara Kestelman)	
NOMINATED for Best Musical Revival, Best Actor in a Musical (Alan Cumming), Best Director of a Musical (Sam Mendes)	

AWARDS	
2007	2021
LAURENCE OLIVIER AWARD: WON for Best Performance in a Supporting Role in a Musical (Sheila Hancock), Best Theatre Choreographer (Javier de Frutos)	LAURENCE OLIVIER AWARD: WON for Best Musical Revival, Best Actor In a Musical (Eddie Redmayne), Best Actress in a Musical (Jessie Buckley), Best Actress in a Supporting Role in a Musical (Liza Sadovy), Best Actor in a Supporting Role in a Musical (Elliot Levey), Best Director (Rebecca Frecknall), Best Sound Design (Nick Lidster)
NOMINATED for Best Musical Revival.	NOMINATED for Best Costume Design and Best Set Design (Tom Scutt), Best Theatre Choreographer (Julia Cheng), Best Lighting Design (Isabella Byrd)
2013	CRITICS' CIRCLE THEATRE AWARD: WON for Best Actress (Jessie Buckley), Best Director (Rebecca Frecknall), Best Designer (Tom Scutt).
LAURENCE OLIVIER AWARD: NO AWARDS.	
NOMINATED for Best Musical Revival, Best Actor in a Musical (Will Young), Best Performance in a Supporting Role in a Musical (Sian Phillips)	
2014	2024
TONY: NO WINS	TONY: WON for Best Scenic Design in a Muscial (Tom Scutt).
NOMINATED for Best Featured Actor in a Musical (Danny Burstein), Best Featured Actress in a Musical (Linda Emond)	NOMINATED for Best Revival of a Musical, Best Actor in a Musical (Eddie Redmayne), Best Actress in a Musical (Gayle Rankin), Best Featured Actor in a Musical (Steven Skybell), Best Featured Actress in a Musical (Bebe Neuwirth), Best Costume Design in a Musical (Tom Scutt) Best Lighting Design in a Musical (Isabella Byrd), Best Sound Design in a Musical (Nick Lidster for Autograph)
DRAMA DESK AWARD: NO WINS.	
NOMINATED for Best Featured Actor in a Musical (Danny Burstein).	DRAMA DESK AWARDS: WON for Outstanding Featured Performance in a Musical (Bebe Neuwirth), Outstanding Sound Design of a Musical (Nick Lidster for Autograph).
OUTER CRITICS CRICLE AWARD: NO WINS.	
NOMINATED for Outstanding Revival of a Musical, Outstanding Actress in a Musical (Michelle Williams), Outstanding Featured Actor in a Musical (Danny Burstein)	NOMINATED for Outstanding Revival of a Musical, Outstanding Lead Performance of a Musical (Gayle Rankin), Outstanding Direction of a Musical (Rebecca Frecknall)
FRED AND ADELE ASTAIRE AWARD: NO WINS.	OUTER CRITICS CIRCLE AWARD: NO WINS
NOMINATED for Outstanding Choreographer in a Broadway Show (Rob Marshall), Outstanding Female Dancer in a Broadway Show (Gayle Rankin)	

AWARDS

NOMINATED for Outstanding Revival of a Musical, Outstanding Featured Performer in a Broadway Musical (Bebe Neuwirth)

CHITA RIVERA AWARDS: NO WINS.

NOMINATED for Outstanding Choreography in a Broadway Show (Julia Cheng). Outstanding Ensemble in a Broadway Show.

DRAMA LEAGUE AWARDS: NO WINS

NOMINATED for Outstanding Revival of a Musical, Distinguished Performance Award (Eddie Redmayne, Gayle Rankin), Outstanding Direction of a Musical (Rebecca Frecknall)

DORIAN THEATER AWARDS: NO WINS

NOMINATED for Outstanding Broadway Musical Revival, Outstanding Lead Performance in a Broadway Musical (Eddie Redmayne), Outstanding Featured Performance in a Broadway Musical (Bebe Neuwirth), Outstanding LGBTQ+ Broadway Production.

ADDITIONAL NOTES

a. Paul Bowles was an American writer who wrote the novel *The Sheltering Sky*. After meeting the author in Berlin, Isherwood appropriated his surname for the character of Sally Bowles.

b. Jean Ross later claimed the political indifference of the Sally Bowles character more closely resembled Isherwood and his hedonistic friends, many of whom “fluttered around town exclaiming how sexy the storm troopers looked in their uniforms.”

c. Isherwood claimed he and Ross “had a relationship which was asexual but more truly intimate than the relationships between Sally and her various partners in the novel, the plays and the films.”

d. Many of Berlin’s seedy cabarets located along the Kurfürstendamm avenue, an entertainment-vice district, had been marked for future destruction by Joseph Goebbels as early as 1928.

e. The character of Ernst Ludwig shares similarities with Isherwood’s acquaintance, Gerald Hamilton, an unscrupulous smuggler who inspired the fictional character of Arthur Norris. Like the fictional character which he inspired, Hamilton was a “nefarious, amoral, sociopathic, manipulative conniver” who “did not hesitate to use or abuse friends and enemies alike.”

f. The phonetic term “Emcee” is specifically used by playwright Joe Masteroff in the musical’s script

g. Isherwood insisted Sally be depicted as a mediocre singer to reflect Jean Ross’ lack of vocal talent: “She sang badly, without any expression, her hands hanging down at her sides – yet her performance was... effective because of her startling appearance and her air of not caring a curse of what people thought of her.”

h. According to Isherwood, Sally Bowles should not be interpreted as a tart. Sally “is a little girl who has listened to what the grown-ups had said about tarts, and who was trying to copy those things”.

i. “Telephone Song” was cut in the 1993, 1998, 2012, 2014 and 2021 revivals, replaced by “Mein Herr”.

j. For the 1998 and 2014 revivals, “Tomorrow Belongs to Me” was changed from an ensemble number by the cabaret waiters to a gramophone recording of a boy soprano singing the

the song, with the leading player speaking the last words.

k. “Maybe This Time”, popularized by the 1972 film, was added to stage revivals in 1998, 2012, 2014, and 2021.

l. “Meeskite” was cut in the 1993 1987, 1998, 2012, 2014 and 2021 revivals.

m. “Married” (reprise) was cut in the 2012 revival.

n. The line “if you could see her through my eyes... she wouldn’t look Jewish at all” was intended to illustrate how easily prejudice is accepted. However, boycott threats from Jewish leaders in Boston led Ebb to write an alternate line, “She isn’t a Meeskite at all.”

o. “I Don’t Care Much” was added for the 1987, 1993, 1998, 2012, 2014 and 2021 revivals.

p. Although the musical depicts Clifford Bradshaw as staunchly anti-racist, Christopher Isherwood was alleged to be an antisemite. According to biographers, Isherwood was “fairly anti-Semitic to a degree that required some emendations of the Berlin novels when they were republished after the war”

q. In some versions of the show, Herr Schultz, Fräulein Schneider, and Sally repeat lines from earlier in the show espousing their views: Schultz’s belief that he will survive, Schneider choosing safety in the face of oppression, and Sally choosing to ignore politics as she sings a brief reprise of “Cabaret”.

r. In the 1998 revival, the Emcee strips off his overcoat to reveal a concentration camp prisoner’s uniform marked with a yellow Star of David and a pink triangle, and the backdrop raises to reveal a white space with the ensemble standing within.

s. Several productions feature a finale with a white space flashing with a strobe effect, implying the cabaret performers – except for Sally who is not standing in the white space – will fall victim to Nazi atrocities towards the Jews and gays.

